STALKE
GALLERI
STALKE OUT OF SPACE

Catalogue

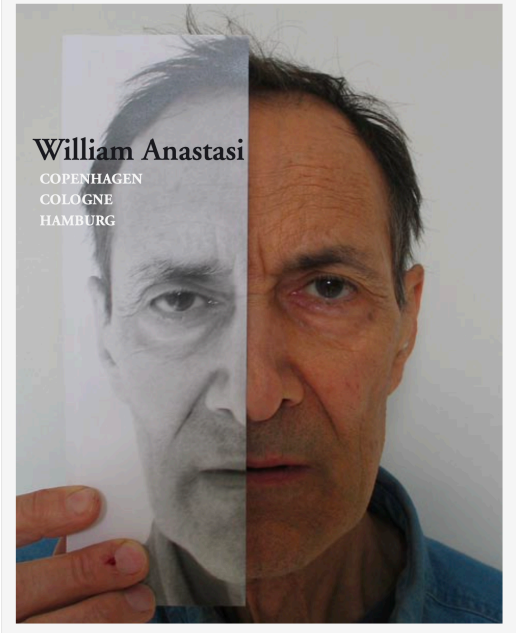
Copenhagen · Cologne · Hamburg

William Anastasi

This catalogue was produced in connection with a sequence of three interrelated exhibitions by William Anastasi presented in **Copenhagen, Cologne, and Hamburg** in 2005. The project was developed as a collaboration between Stalke Galleri, Nasim Weiler, and Thomas Rehbein, reflecting a shared curatorial and artistic dialogue across institutions.

Rather than documenting a single exhibition, the catalogue traces a continuous exhibition framework in which Anastasi's work unfolded through varying spatial and institutional contexts. The project emphasizes continuity, repetition, and subtle variation—core principles within Anastasi's conceptual practice.

The works presented engage with perception, chance, and bodily action, often foregrounding process over outcome. Through this interconnected exhibition format, the catalogue situates Anastasi's practice within a transnational context, highlighting the ways in which his work resists fixed interpretation while remaining deeply responsive to site, collaboration, and circumstance.



William Anastasi, 2005

Text: Jacob Lillemose
Publisher Stalke Galleri, Sam Jedig

Design Kristian Jacobsen

ISBN:87-90538-24-2

pages 24

The pages shown here are selected examples from the catalogue documenting the three connected exhibitions presented in 2005. The material illustrates the publication's structure and visual language and is presented for archival and research purposes.

William Anastasi
interviewed by Jacob Lillemose

For the show at art agents in Hamburg you'll have painters camouflage their entire gallery, the walls, pipes, fixtures, everything. A sketch of this idea was shown at the Thomas Rehbein Gallery in Cologne. Now there's the obvious reference to the current situation in Iraq, the ubiquitous terrorist threat, the growing feeling that wherever we turn there's war. But my understanding is that the project dates back to the 60's and the political atmosphere of that time.

In late 1966 when the US was raining bombs on Vietnam I offered the camouflage project, in part, as a response. I proposed a number of other projects for the Dwan Gallery in New York as well. Each of these projects involved the idea of the self-referential – the gallery space would be the common component of the exhibit. Because the slot allotted for the exhibition was in the middle of the exhibition schedule and considerable time would be needed to return the gallery to its original state, the camouflage project was not realized. But the work was finally realized thirty-six years later. As chance would have it, the exhibition opened, after a week of preparation, almost to the day of the US invasion of Iraq.

Months earlier the writer Thomas McEvilley, sensing the drums of war, reminded Juan Puntes, director of the White Box Gallery in New York, about my having proposed camouflaging the Dwan Gallery in the 60's. Puntes called me and asked whether I would exhibit the piece with them. We met and it was arranged.

My interest in finally realizing this work stemmed as much from the purely conceptual side of the idea as from the timely political side of it. To camouflage the inside of something is a blatant inversion. Camouflage by any definition is for the outside of things. In the usual way of looking at it camouflaging the inside of something is an absurdity.

Were the other projects also dealing with political issues?

In the art sense of political, absolutely – but not in the sense of war and peace. I focused on these self-referential projects most of all as simply works of art – like all works of art they would be open to a wide range of responses.

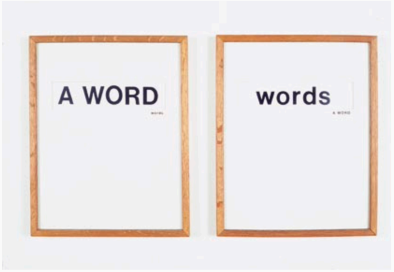
Could you describe some of the other projects?

One proposal was to erect vertical and horizontal chain link fencing twelve inches from every surface – walls, floor, ceiling, making in effect an enormous cage within the gallery.

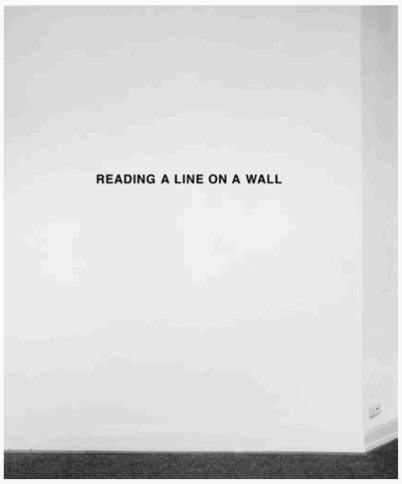
In an obvious way, war is like a cage, isn't it?

Another proposal was to make large photo-silkscreen paintings of the walls on which the paintings were to be hung. This work would be

CAMOUFLAGE | 1966/2003



A WORD – WORDS | 1979



READING A LINE ON A WALL | 1967

WORLD MAP | 2005

HAND, POCKET DRAWING | 2005